

Anoka Ramsey Community College – Coon Rapids Campus
English 2204: Short Stories
Summer 2009 / Section 01

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Office Hours:

- I will be available at least 1/2 hour before and after class – either in the office suite (“cube farm”) or in the classroom.
- I can be available at other times by appointment.

Class Meetings:

- June 2 – July 23 / Tuesdays & Thursdays / 9:00 a.m. – 11:50 a.m. / Technology 208

Textbooks:

- *Great American Short Stories*, edited by Paul Negri (Dover, 2002)
- *Daisy Miller*, by Henry James (Dover, 1995)
- *Flash Fiction Forward*, edited by James Thomas and Robert Shapard (Norton, 2006)
- *Me Talk Pretty One Day*, by David Sedaris (Back Bay / Little, Brown, 2000)
- *Nevermore: A Graphic Adaptation of Edgar Allan Poe's Short Stories* (Sterling, 2008)
- Access to the internet for hypertext literature & digital literature/storytelling

Materials:

- Student MetNet Email Account, ARCC Network Access, and D2L Access
- Student I.D. / Library Card
- A package of 4" x 6" index cards
- A class notebook or loose-leaf paper/folder
- A college-level dictionary
- A stapler

Course Information:

- Be sure to read the “official” course description and objectives (see course website).
- The primary purpose of this course is to help you continue to develop as a reader, and more specifically, as a *reader of literature* – and we will also discuss what “literature” means. Another important goal for me is to engage everyone in the excitement of reading, studying, and sharing ideas about reading/literature. Our focus will be the critical reading and discussion of a variety of short stories – in a variety of forms – such as “classic” short fiction, novella, “flash” fiction, “embellished” memoirs, graphic fiction, hypertext literature, and digital storytelling.
- This course satisfies goal areas 6 and 7 of the Minnesota Transfer Curriculum.
- The English Department recommends successful completion of English 1121 before taking this course. (Please talk to me if you have questions about this recommendation.)
- Finally, to satisfy the writing-intensive (WI) requirements at other institutions, should you wish to transfer this course, we will spend time studying how to write about literature, and we will draft, receive feedback, revise, edit, and proofread one critical project (an essay or a presentation).

Requirements and Evaluation:

- Pre-Class Reading and Preparation
- Attendance in Class
- Participation in Class Discussions (live and online, including pre-class D2L posts) = 15%
- In-Class Quizzes, Exercises, and Informal Writing = 15%
- Two Mid-Semester Self-Assessments = 20%
- One Critical Project (Paper or Presentation, including Proposal) = 30%
- Comprehensive Final Exam = 20%

Schedule: The following schedule is tentative. Any changes will be announced in class and online.

Pre-Class D2L Posts: **Group 1:** **A - ____**
 Group 2: ____ - ____
 Group 3: ____ - **Z**

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| Tu 2 June | <p>Introductions, Elements of Fiction</p> <p>In-Class Writing Introductory Stories: “The Raven” / “Where’s the Whistle?” Review Syllabus and Schedule Introductions Read and Discuss Kate Chopin’s “The Story of an Hour” / The Elements of Fiction Discuss Assignments and Projects Introduce D2L Watch “The Story of an Hour” Video Choose Stories for 6/4, 6/9, and 6/11 – see page 10 of this syllabus</p> |
| Th 4 June (Group 1) | <p>Classic Short Fiction</p> <p>2-3 stories (To Be Determined)</p> <p>NOTE: The 100% refund deadline for this section is 6/5/09.</p> |
| Tu 9 June (Group 2) | <p>Classic Short Fiction</p> <p>2-3 stories (TBD)</p> |
| Th 11 June (Group 3) | <p>Classic Short Fiction</p> <p>2-3 stories (TBD)</p> |
| Tu 16 June (Group 1) | <p>Novella</p> <p>Henry James’ <i>Daisy Miller</i> (1878) – the entire novella (~60 pages)</p> <p>DUE: Self-Assessment #1 – by 11:59 p.m.</p> |
| Th 18 June (Group 2) | <p>Flash Fiction</p> <p><i>Flash Fiction Forward</i> – pages 9 to 81 (~73 pages)</p> <p>NOTE: As you read, try to group the stories into “themes” of your choosing; bring a list of these groups/themes (and the stories in each one) with you to class.</p> |

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| <p>Tu 23 June (Group 3)</p> | <p>Flash Fiction</p> <p><i>Flash Fiction Forward</i> – pages 82 to 154 –<u>OR</u>– pages 155 to 227 (we will vote) (~73 pages)</p> <p>DUE: Project Proposal (one page; typed; bring with you to class)</p> |
| <p>Th 25 June (Group 1)</p> | <p>Embellished Memoirs</p> <p>David Sedaris' <i>Me Talk Pretty One Day</i> – “One” – pages 3 to 149 (~147 pages)</p> <p>NOTE: If you don't have time to read the entire first section, then focus especially on “Go Carolina,” “Giant Dreams, Midget Abilities,” “You Can't Kill the Rooster,” “The Learning Curve,” “Big Boy,” and “Shiner Like a Diamond.”</p> |
| <p>Tu 30 June (Group 2)</p> | <p>Embellished Memoirs</p> <p>David Sedaris' <i>Me Talk Pretty One Day</i> – “Deux” – pages 153-272 (~120 pages)</p> <p>NOTE: If you don't have time to read the entire second section, then focus especially on “See You Again Yesterday,” “Me Talk Pretty One Day,” “Remembering My Childhood on the Continent of Africa,” “I Pledge Allegiance to the Bag,” “Picka Pocketoni,” “Smart Guy,” and “I'll Eat What He's Wearing.”</p> |
| <p>Th 2 July</p> | <p>NO CLASS – 4th of July Holiday</p> |
| <p>Tu 7 July (Group 3)</p> | <p>Graphic Fiction</p> <p><i>Nevermore: A Graphic Adaptation of Edgar Allan Poe's Short Stories</i> – the entire collection (~119 pages)</p> <p>DUE: Self-Assessment #2 – by 11:59 p.m.</p> <p>When you have time, check out these other resources for graphic fiction / novels:</p> <ul style="list-style-type: none"> • Comic Book Database – at http://comicbookdb.com/ • Links to newspaper comic strips and political cartoons – at http://www.ucomics.com/comics/ • 1043 comic strips/panels – at http://dmoz.org/Arts/Comics/Comic Strips and Panels/ • 145 online comic books – at http://dmoz.org/Arts/Comics/Online/Comic Books/ • ImageText: Interdisciplinary Comics Studies – at http://www.english.ufl.edu/imagetext • Michigan State University Library – comic book genres – at http://www.lib.msu.edu/comics/rri/grri/genre.htm#genres • New York City Comic Book Museum – at http://www.nyccomicbookmuseum.org/main.htm • Columbia University's Graphic Novels site – at http://columbiauniversity.us/cu/lweb/eguides/graphic_novels/index.html • ALAN Review – an article on graphic novels – at http://findarticles.com/p/articles/mi_qa4063/is_200501/ai_n13486860/pg_3 • No Flying, No Tights – a review website – at http://www.noflyingnotights.com/ • NBC's “Heroes” – a TV show employing graphic design – at http://www.nbc.com/Heroes/novels/novels_library.shtml |

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| <p>Th 9 July</p> <p>(All groups)</p> | <p>Digital Literature & Storytelling</p> <p>Explore “Shyam Sharm” – a digital story – at http://ryantrauman.com/blog/?p=122</p> <p>Explore the Electronic Literature Association Digital Literature Collection – at http://collection.eliterature.org/1/</p> <p>Explore the DUSTY (Digital Underground Storytelling for Youth) Site – at http://oaklanddusty.org/</p> <p>Explore a Digital Storytelling wiki for some examples – at http://joevans.pbwiki.com/Digital+Storytelling</p> <p>Explore a Digital Storytelling and Literature wiki – created by pre-service English teachers at the U of MN – at http://ci5461teachingwriting.pbwiki.com/Digital+Literacy+Projects</p> <p>Explore Digital Storytelling – especially videos – at http://digitalstories.org/</p> <p>Explore the University of Houston’s Digital Storytelling site – at http://digitalstorytelling.coe.uh.edu/</p> <p>Explore “New River Journal” – digital literature and art – at http://www.cddc.vt.edu/journals/newriver/</p> <p>Explore “Space” – a student-run journal with digital productions – at http://2008space.googlepages.com/</p> <p>Explore “Blackbird” – a student-run literature and arts journal – at http://www.blackbird.vcu.edu/</p> <p>Explore “Inanimate Alice” – a digital novel – at http://www.inanimatealice.com/</p> <p>Explore “Digital Dime Novels” – at http://writing.borngraphics.com/indexN.htm</p> <p>Explore “The Breathing Wall” – at http://www.thebreathingwall.com/</p> <p>Explore “We Tell Stories” – digital fiction from Penguin – at http://www.wetellstories.co.uk/</p> <p>Explore “Fanfiction” – a site for “unleashing your imagination” and “remixing” text – at http://www.fanfiction.net/</p> <p>Explore Cory Doctorow’s “Little Brother” – a free download novel about internet control – at http://craphound.com/littlebrother/download/</p> <p>Explore “Literary Worlds” – virtual literary worlds for specific texts – at http://brn227.brown.wmich.edu/literaryworlds/</p> <p>Check out my (somewhat lame?) adaptation, or recreation, or criticism, or interpretation, or performance of Walt Whitman’s poem, “When I Heard the Learn’d Astronomer” – at http://teachingscott.blogspot.com/2008/10/walt-whitmans-astronomer-poem.html</p> <p>Do a “Google Search” for Maxine Fung’s adaptation or recreation of Brecht’s <i>My Brother Was a Pilot</i>.</p> |
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| <p>Tu 14 July</p> <p>(All groups)</p> | <p>Hypertext Literature & Storytelling (NOTE: Meet in computer lab T127)</p> <p>Here are some examples of hypertext autobiographies:</p> <p>Jackson, Shelley. 1997. "My Body." Alt-X.</p> <p>Hypertext literature from Brown University</p> <p>Here's some hypertext stories created by using Hypertextopia.</p> <p>Here's some assignments for hypertext autobiographies by Kevin Brooks.</p> <p>Do a "Google Search" for Stuart Moulthrop's interactive novel, <i>Victory Garden</i>.</p> <p>Explore one or more of these "digital writing tools" that you might use one day to create your own multimodal digital and/or hypertext literature:</p> <ul style="list-style-type: none"> • PowerPoint • VoiceThread – at http://voicethread.com/#home • Using Voice Thread Tutorial – at http://www.slideshare.net/fmindlin/using-voicethread-for-digital-storytelling-in-schools-presentation-746910 • Storymaker – at http://story-box.co.uk/sm.php • Story Creator – at http://myths.e2bn.org/create/tool527-new--story-creator-2--beta.html • Umajin – at http://www.umajin.com/ • MixBook – at http://www.mixbook.com • ComicLife – at http://plasq.com/comiclife • Portaportal – examples of ComicLife – at http://guest.portaportal.com/comiclife • My Pop Studio – at http://www.mypopstudio.com/ • Eyespot – at http://eyespot.com/ • Eastgate, publisher of Storyspace – at http://www.eastgate.com/ • Hypertextopia – at http://www.hypertextopia.com/ |
| <p>Th 16 July</p> | <p>Peer Review of Projects / Work Time (NOTE: Meet in computer lab T127)</p> <p>DUE: Complete Draft of Your Project (paper or electronic).</p> <p>NOTE: The last day to withdraw is 7/16/09.</p> |
| <p>Tu 21 July</p> | <p>Project Presentations (NOTE: Meet in computer lab T207)</p> <p>DUE: "Final" Draft of Your Project (paper or electronic).</p> <p>Review for final exam.</p> |
| <p>Th 23 July</p> | <p>Comprehensive Final Exam (NOTE: Meet in computer lab T207)</p> <p>Return Critical Projects.</p> |

Description of Expectations & Requirements:

1. **Pre-Class Reading and Preparation:** Please complete all assigned readings **before** coming to class. If you haven't read, you won't fully understand what we're talking about, either in lecture or in discussions, nor will you be able to contribute very well. I have tried to carefully plan the amount of

reading for each session so that you will have time to read slowly and closely. (Ideally, you should also go over the readings again, or at least your notes, after having participated in the lectures and discussions about them.) Also, I encourage you to make notes, ideally IN your books, to help you remember key passages, questions, opinions, and ideas for class discussions. Finally, bring the assigned book and your notebook with you to every class.

2. **Pre-Class D2L Posts:** As indicated on the schedule above, each group of readers will have special responsibility for preparing the class discussion topics, on a cyclical basis. All members of the group are responsible for alerting the rest of us to especially interesting questions (and possible answers) prompted by a day's reading assignment. In a few sentences or a paragraph (no longer), focus particularly on what you don't understand or what you want to know about what you just read. (If possible, also try not to repeat each other.) In your postings, please summarize or quote specific passages, as appropriate, and give page numbers. Post these messages to the appropriate discussion link in D2L **by 6:00 p.m. of the day before the class meeting.**
3. **Attendance:** Please make every effort to attend every class and to arrive on time (so as not to be disrespectful of others with the distraction). If you do not attend, you cannot participate in and learn from the lectures and discussions. IF you must miss a class when a quiz, an exam, or a peer review is scheduled, or when a paper is due, and IF the absence is due to one of the following – a serious illness verified by a doctor's note, a death in your immediate family (parent or sibling), jury duty, military duty, a religious holiday, or a college activity – and IF you notify me **before** the absence and provide appropriate documentation, then I will work with you to arrange a "make up" and to avoid any reduction in your grade. (Absences due to medical or legal appointments, subpoenas or court dates, vacations, transportation problems, employment, or high-school events do not qualify for the above accommodation.) If you miss class, contact another student for notes and explanation of assignments, and check D2L for a synopsis and copies of any handouts.
4. **Participation in Class Discussions:** I once heard, "You won't care if you don't share," and I think it's true. Participation automatically increases your investment in and enjoyment of the class. Listen actively and take notes, but also try to contribute – be prepared and willing to share your ideas, opinions, and questions with the rest of us. If you are naturally shy, then participate more actively in small groups and contribute to class discussions when more open-ended questions are asked. If you are naturally talkative, you will be more comfortable, but monitor yourself so that you allow time and room for others to contribute. Above all, everyone should be respectful of one another's contributions, even if you disagree; and if you agree, be sure to encourage or affirm one another.
5. **In-Class Quizzes, Exercises, and Informal Writing:** Classes will usually begin with a 4" x 6" card reading quiz or response. We may also do more writing and other exercises throughout class. Classes will usually end with a more formal quiz, which will cover the both the previous day's work and the current day's assignment; these quizzes will be more "objective" and will normally include identification and short-answer questions.
6. **Two Mid-Semester Self-Assessments:** You will complete two self-assessments of your work in this course: one after the first third of the course, and the other after the second third of the course. Each self-assessment will be submitted via D2L; I recommend composing each one using a word-processing program (such as Word) and then copying-and-pasting into D2L (more about this later).
7. **One Critical Project (Paper or Presentation):** First, more details will be given in a separate assignment handout, and evaluation criteria and possibly some samples will also be provided. You will have some choice about both the content/approach to the project and the form of the project (e.g., paper or presentation). If you choose to write a paper/essay, it should be 5-6 pages long (not including a bibliography). If you choose to do a presentation, be sure to discuss it with me, but for now plan on no more than 5-8 minutes (unless there's an activity involved). If you write a paper/essay, the final draft should be word-processed, double-spaced, and must conform to the formatting directions given in class, including instructions for in-text and end-of-text MLA citations and documentation. If you do a presentation, there should be strict uniformity/consistency in

formatting, and MLA documentation/citations should be used. If your first complete draft is not ready for the peer review, or if you do not attend, the project grade will be lowered one full letter (e.g., B to C); in addition, the peer review cannot be rescheduled or made up. Late final drafts will simply receive a grade, without comments, and the grade will be lowered one full letter; after one week, the grade will be a zero.

8. **Comprehensive Final Exam:** The exam may include identification, application, and short answer kinds of questions, but will more likely include short essay (one paragraph) questions, and maybe a longer essay or two. We will talk about the final exam along the way, and I will ask each of you to contribute ideas and questions to the exam. You may even receive the questions a day or two before the exam. **NOTE:** There are NO “make-ups” for the final exam, and only under extraordinary circumstances will it be given early (see #3 above).

Anoka Ramsey Grading System:

- A = Superior achievement
- B = Above average achievement
- C = Average achievement
- D = Below average achievement
- F = Inadequate achievement

Numerical Grading Scale Using Percentages:

- A (11) = 100% - 93%
- A- (10) = 92% - 90%
- B+ (9) = 89% - 88%
- B (8) = 87% - 83%
- B- (7) = 82% - 80%
- C+ (6) = 79% - 78%
- C (5) = 77% - 73%
- C- (4) = 72% - 70%
- D+ (3) = 69% - 68%
- D (2) = 67% - 63%
- D- (1) = 62% - 60%
- F (0) = 59% and below

Other Policies and Information

Academic Support Center (ASC): The College offers free, trained writing tutors who work with writers at any stage in the writing process to improve their writing. Please meet with a tutor for an objective opinion, if you want more extensive help than I can reasonably provide during 10-15 minutes of an office hour, or if I am not available when you need help. (Of course, you can also ask questions of me and of each other on D2L.)

Accessibility: My goal is for our classroom and course work to be equally accessible to everyone. I think I have designed the class flexibly to accommodate different learning styles and approaches. I am also eager to make reasonable accommodations to guarantee persons with disabilities access to class sessions, the course materials, and the activities of the class. Let me know as soon as possible if you have a disability for which accommodations will be requested. If you need further information about disabilities and possible accommodations, please contact Scott Bay, Director of Access Services, at 763-433-1334, at scott.bay@anokaramsey.edu, or stop by C255.

Collegiate Behavior: This is a **college** class, and I expect that we will all behave maturely, responsibly, and respectfully. Any disruptive behavior – including arriving late, packing up early, leaving early, having private conversations during discussions or lectures, eating, sleeping, receiving cell phone calls or text messages, bringing friends/siblings/children/pets to class, etc. – will be handled first on an individual basis; if the

disruptive behavior continues or if it is very serious, I will ask you to leave class, and I will contact the Dean of Educational Services – see the Code of Student Conduct in the Student Handbook.

Communication: I do prefer email rather than "telephone tag" – and I don't regularly check voice mail. While the College prefers you to use your MetNet email account, you can use any email program to contact me; just be sure to clearly identify yourself and the course. You can also contact me through D2L.

Conferences: Please see me during my office hours or schedule an appointment with me if you have questions or problems at any time during the summer session.

Credit and Workload Expectations: For undergraduate courses, one credit is defined as equivalent to an average of three hours of learning effort per week (over a full semester) necessary for an average student to achieve an average grade in the course. For example, a student taking a three-credit course that meets for three hours a week should expect to spend an additional six hours a week on coursework outside the classroom. Obviously, you must make adjustments for compressed summer-session courses.

Electronic Files / Late Work: Back up your work often, and in more than one place – e.g., your home computer or laptop, your college network space, and your USB memory stick. Computer problems are NOT a valid excuse for lateness. However, most assignments are due in hard-copy form, anything other than a hard copy will be considered late, and email attachments are not acceptable. When in doubt, ASK.

Incompletes: Incompletes will only be granted to students who have a **documented** medical or family emergency during the last two (2) class sessions of the summer session. These students must have completed all the other work for the course with an average grade of "C" or better, must not have more than two (2) other absences, and must demonstrate the ability and willingness to complete the work before the third week of the following fall semester.

Pass / No Credit Option: You may elect to take this course on a "Pass / No Credit" basis instead of receiving a traditional letter grade. An average of "C" or higher on all of the required work for the course would be considered a "passing" (P) grade. If you desire to take the "Pass / No Credit" option, you must request it in writing (or e-mail) **by June 30, 2009**. Once you elect this option, you may NOT switch back to the letter grade option later in the semester. Think carefully about the issues surrounding this option, including transferring the course to another institution, before making a final decision.

Plagiarism: In addition to buying, accepting, or downloading a paper (or project) someone else has written, plagiarism includes but is not limited to (1) failing to cite quotations and borrowed ideas from any outside sources, even if the borrowed ideas are in your own words, (2) failing to enclose borrowed language in quotation marks, and (3) failing to put summaries and paraphrases into your own words. (This definition of plagiarism was derived from Diana Hacker's *Rules for Writers*, 5th edition, Boston: Bedford-St. Martin's, 2004.) Presenting another person's ideas or writing as your own without clear, accurate, and complete citation and documentation will result in an "F" for that assignment and notification of the Dean of Educational Services – see the Code of Student Conduct in the Student Handbook.

Record Keeping: Please make back-up copies of all your work, and keep all quizzes, exercises, exams, and papers returned to you. If questions about grades arise, you will need to produce the original documents. In addition, keep track of all your notes and other materials for each exam and paper; if questions about plagiarism arise, you will need to prove you did your own writing.

Religious Observances: The College permits absences from class for participation in religious observances. Students who plan to miss class for sincerely-held religious beliefs are required to (1) inform me at the beginning of the summer session (within the first two class meetings) of anticipated absences, (2) meet with me to reschedule any missed quizzes, exams, peer reviews, or paper due dates, and (3) obtain class notes from other students. I am required to assist you in obtaining course materials and assignments distributed during class sessions you miss and to make arrangements for taking missed examinations or making up peer review sessions.

NOTE: The course syllabus and schedule are subject to change, and changes will be announced in class; updates will also be regularly posted on D2L and the website. You are responsible for any changes in deadlines or assignments announced during any class you miss.

RECOMMENDED READING:

- *The Vintage Book of Contemporary American Short Stories* (1994), edited by Tobias Wolff (Vintage).
- *Labor Days: An Anthology of Fiction about Work* (2004), edited by David Gates (Random House).
- *Great Short Stories by American Women* (1996), edited by Candace Ward (Dover).
- *The Gold-Bug and Other Stories* (1991), by Edgar Allan Poe (Dover).
- *The Troll Garden and Selected Stories* (1990), by Willa Cather (Bantam).
- *The Short Stories* (1995), by Ernest Hemingway (Scribner).
- *Where I'm Calling From: Stories* (1989), by Raymond Carver (Vintage).

REQUEST: Please let me know of other short-fiction writers (in any form) and short-fiction collections you'd recommend! I'll include a discussion link for this on D2L.

Great American Short Stories – Thematic Possibilities

“Into the Woods” – Hawthorne, Jewett, Twain, Chesnutt, London

“Murder” – Poe, Hemingway, Bierce, Twain

“Work” – Melville, James, Anderson

“Tall Tales” – Harte, Chesnutt, Twain, Crane

“Marriage” – Freeman, Gilman, Dreiser, Crane

“War” – Twain, Bierce

“Youth” – Jewett, Cather, Fitzgerald

“Prisons” – Gilman, Bierce, Melville, Freeman, Cather

“Artists” – James, Cather, Gilman, Melville

“Shopping in the City” – Chopin, Cather

“Sheer Stupidity” – London, Fitzgerald

Great American Short Stories – Geographical Locations

“New England” – Hawthorne, Jewett, Freeman, Gilman

“The Big Apple” (NYC) – Melville, Cather

“Way Down South” – Twain, Chesnutt, Chopin, Bierce

“Way Out West” – Harte, Crane, London

“The Middle West” – Dreiser, Fitzgerald, Anderson, Hemingway

Great American Short Stories – Moments in Time

“Two Early Stories” – Hawthorne, Poe (2 men)

“Two Middle Stories” – Jewett, Freeman, Gilman, Chopin (2 women)

“Two Later Stories” – Cather, Hemingway (one of each)